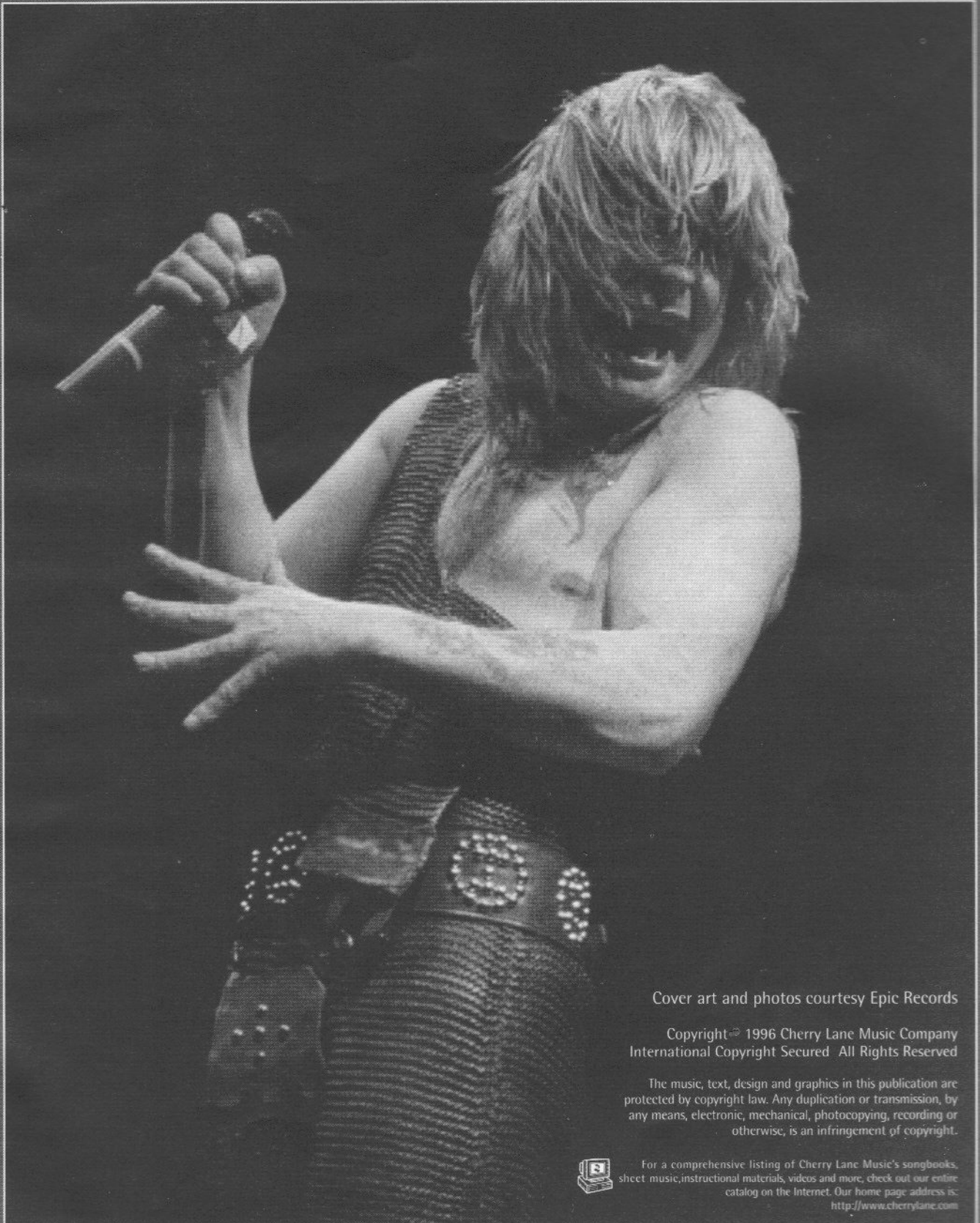
GUITAR • VOCAL WITH TABLATURE

DIARY OF A MADMAN

OZZY OSBOURNE

Cherry Lane Music

DIARY OF A MADMAN

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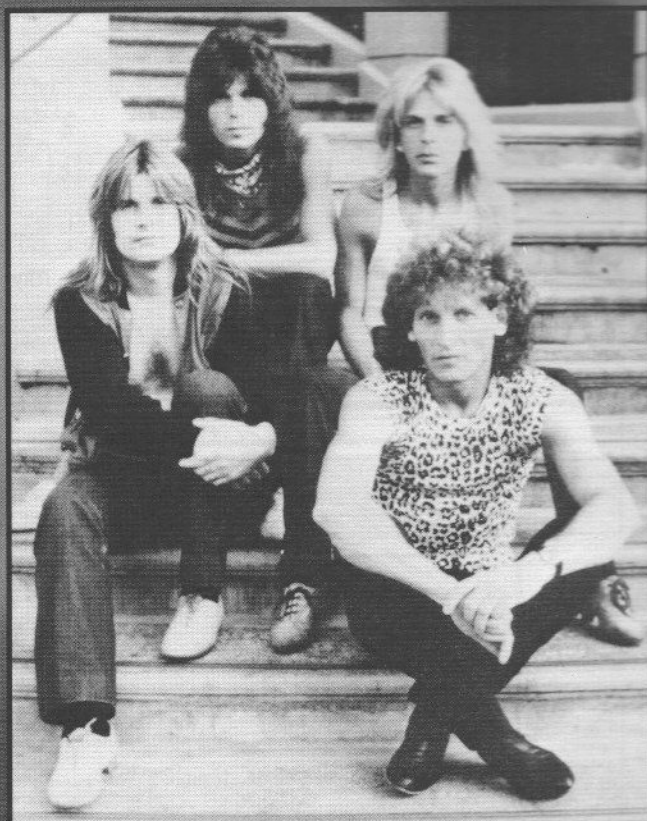
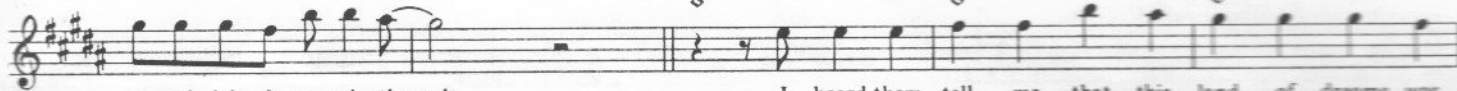
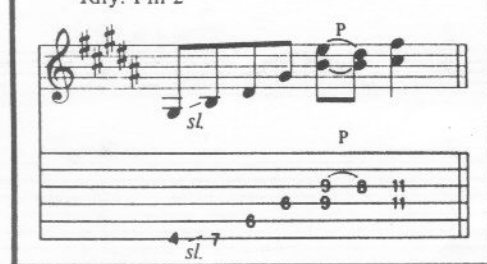
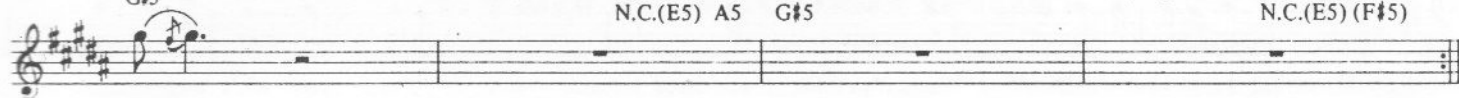
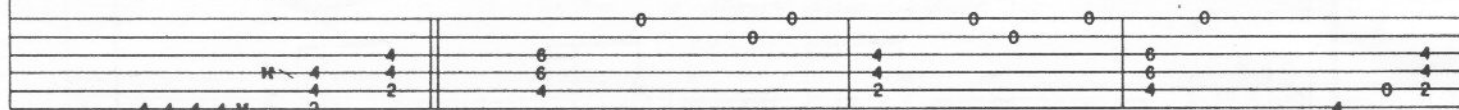
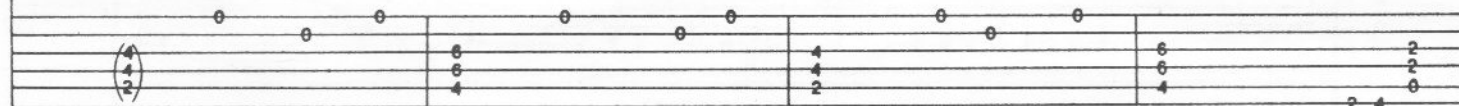
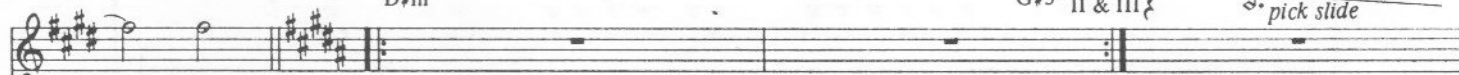
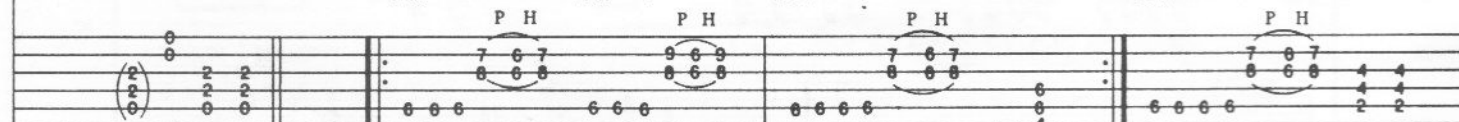
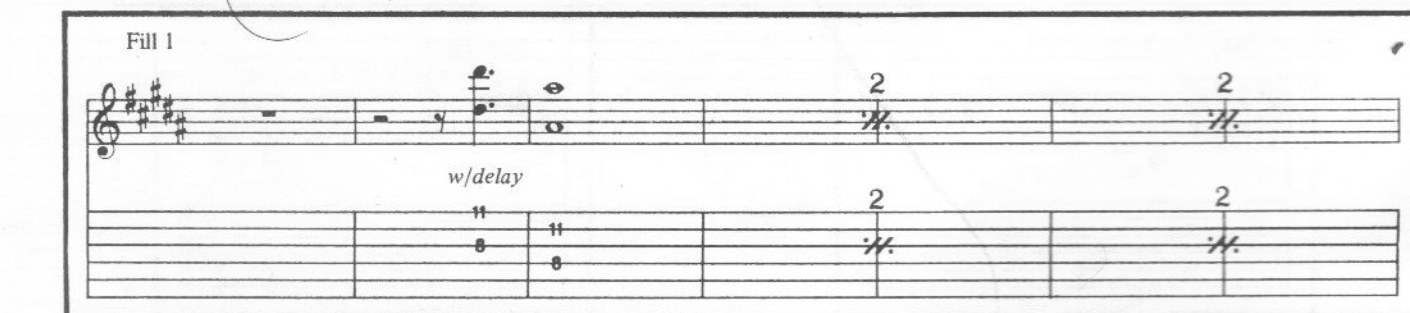

CLOCKWISE, FROM BOTTOM LEFT: OZZY OSBOURNE, RUDY SARZO, RANDY RHOADS, TOMMY ALDRIDGE

OVER THE MOUNTAIN

2nd time substitute Rhy. Fig. 2A
3rd time substitute Rhy. Fig. 2B
G♯5
C♯5
G♯5
N.C.
G♯5
C♯5
Where did I wan - der? Where d'ya think I wan-dered to? I've seen life's mag-ic
To Coda 1st time w/Rhy. Fill 2
Chorus
G♯5
N.C.
E5
F♯5
E5
as-tral plain I trav-el through. I heard them tell me that this land of dreams was
F♯5
⑥ 7fr.
6fr.
B
A♯
E5
F♯5
E5
w/Rhy. Fill 3
F♯5
N.C.(E5) A5
now. I told them I had rid-den shoot-ing stars and said I'd show them
Rhy. Fig. 2A
P.M.
sl.
H
P
Rhy. Fig. 2B
P.M.
H
P
Rhy. Fill 2
sl.
P
Rhy. Fill 3

w/Rhy. Fig. 1 (1½ times)
G♯5
how.
N.C.(E5) A5 G♯5
1. w/Rhy. Fill 1
N.C.(E5) (F♯5)
2.
F♯5 B5
Bridge
C♯m
Bsus4
C♯m
Bsus4
Don't need no as - trol - o - gy, it's in - side of you
P.M.
pick slide.
let ring
C♯m
Bsus4
C♯m
N.C. Asus2
and me. You don't need a tick - et to fly with me, I'm free,
Interlude
w/Fill 1
D♯m
1.2.3.
4.
G♯5
Gtrs. II & III
(Gtrs. II & III cont. in notation)
pick slide
yeah.
(end Rhy. Fig. 3)
Rhy. Fig. 4
(Gtr. I cont. in slashes)
(end Rhy. Fig. 4)
P H
P.M.
Fill 1
w/delay

Guitar solo
⑥ 4fr.
G♯
Gtr. I
Gtr. III
Gtr. II
B5
⑤ 4fr.
C♯
8va
A5
B5
⑤ 4fr.
C♯
8va
E5II
F♯5II
(Gtr. III out)

⑥ 4fr.
G♯
8va
Gtr. II
sl.
Full
trem. bar
*Pull bar up.
loco
E5II
trem. bar
vib. w/bar
⑤ 7fr.
⑥ open
E A5V
(Gtr. II out)
grad. bend
pick slide
D.S. al Coda
w/Rhy. Fig. 1 (1½ times)
G♯5
N.C.(E5) A5 G♯5
w/Rhy. Fill 1
N.C.(E5) (F♯5)

Additional Lyrics

2. Over and over, always tried to get away.
Living in a daydream, only place I had to stay.
Fever of a break out, burning in me miles wide.
People around me talking to the walls inside. *(To Chorus)*

3. Over and under, in between the ups and downs.
Mind on a carpet, magic ride goes round and round.
Over the mountain, kissing silver inlaid clouds.
Watching my body disappear into the crowd. *(To Bridge)*

FLYING HIGH AGAIN

Words and Music by Ozzy Osbourne,
Randy Rhoads, Bob Daisley and Lee Kerslake

1st, 2nd, 3rd Verses
2nd time w/Fill 3
3rd time substitute Rhy. Fill 2
A5 A6 A5 N.C. A D/A G5/A D5/A
cra - zy feel - ing I don't un - der - stand, got - ta get a - way from here.
2.3. See additional lyrics
1/2
2nd & 3rd times substitute Rhy. Fill 3
1st time w/Fill 1
2nd time substitute Rhy. Fill 4
C5/A G5/A A5 A6 A5 N.C. A D/A G5/A
Feel - ing like I should - a kept my feet on the ground
Fill 1 (Gtr. II)
8va
Full
Rhy. Fill 3 (Gtr. I)
Fill 3 (Gtr. II)
sl.
Fdbk.
(8va)
Fdbk. pitch: C♮
Rhy. Fill 4 (Gtr. I)
A.H.
(15ma)
A.H. pitch: E

2nd & 3rd times substitute Rhy. Fill 3
Pre-chorus
D5/A
N.C.
A5
A6
A5
wait - ing for the sun to ap - pear.
Ma - ma's gon - na wor - ry,
sl.
sl.
1/2
P.M.
3rd time substitute Rhy. Fill 5
G5/A
D/A
C/A
G5
A5
A6
A5
I been a bad, bad boy.
No use say - ing sor - ry,
1/2
P.M.
P.M.
P.M.
To Coda
G5/A
D/A
C/A
it's some - thing that I en - joy.
1. 'Cause
2. If
Rhy. Fill 1
P.M.
1/2
Rhy. Fill 5 (Gtr. I)
1/2
sl.
P.M.

*Background vocal is sung 1st time only (next 2 bars).

A5
A6
A5
N.C.
A
D/A
G5/A
*(gain,
gain,
gain,
gain,
gain.)
1/2
*Echo repeats

D5/A
N.C.

A5
A6
A5
N.C.
A
D/A
G5
D5
Rhy. Fill 2
(end Rhy. Fill 2)
1/2

N.C.
2.
2. I
Fly - ing
high
a - gain,
sl.

Dsus2
D5
F♯m
P.M.
D5
Dsus2
D5
A5
Gtr. I
F5

D5
B♭5
E5
C5
A5
F5
pick slide
Chorus
w/*Rhy. Fig. 2
A5
C5/A
D5/A
G5/A
C5/A
A5
C5/A
D5/A
Fly - ing high — a - gain, —
*(gain, — gain, — gain, — gain.)
Full
1/2
*w/slight variations ad lib
*Echo repeats

A5
C5/A
D5/A
G5/A
C5/A
B5/A
Fly - ing high a - gain.
Fly - ing high a - gain,
8va
Full
(Gtr. II out)
*(gain, gain, gain, gain.)
*Echo repeats
A5
C5
D5
Come on and join me.
A5
A6
A5
N.C.
A
D/A
G5/A
D5/A
Oh, no.
(Oh, no.
Here we go, now.
Here we
Gtr. I
loco
1/2
N.C.
Gtr. II
A5
w/phase shifter
go, now.)
Oh, no.
P
3
6

(Gtr. II out)
D5/A
N.C.
D.S. al Coda
(phase shifter off)
Here we go, now.
(Oh, no.)
sl.
Chorus
w/Rhy. Fig. 2 (1st 4 bars only) (2 times)
w/Rhy. Fill 1
C/A
A5
C5/A
D5/A
G5/A
Coda
Fly - ing high a - gain,
*(gain, gain, gain, gain.
*Echo repeats
B5/A
gain, gain, gain, gain.)
Outro
w/Rhy. Fig. 2 (1st 4 bars only)
Gtr. II

Additional Lyrics

2. I can see through mountains, watch me disappear.
   I can even touch the sky.
   Swallowing colors of the sound I hear.
   Am I just a crazy guy? You bet. *(To Pre-chorus)*

3. Daddy thinks I'm crazy, he don't understand,
   Never saw inside my head.
   People think I'm crazy, but I'm in demand,
   Never heard a thing I said. *(To Pre-chorus)*

YOU CAN'T KILL ROCK AND ROLL

Words and Music by Ozzy Osbourne,
Randy Rhoads and Bob Daisley

Badd4
Twist-ing the truth and they're playing around with my
Prom-is-es, prom-is-es tell-ing me all of my
H P H P
head. O - kay.
glo-ries o - ver - due.
Aadd2
Badd4
The things they will do and the
How man-y times have I
sl.
2nd time substitute Fill 1
Aadd2
things they will say but they don't real-ly un - der - stand.
heard it be-fore and I'll prob-a-bly hear it a - gain.
Harm.
Fill 1 (Gtr. I)

Badd4
Aadd2
Tears fill my eyes— when I hear all the cries— for the rea - son to - day.—
King of a thou - sand knights, pawn in a ta - ble fight,— los - ing to you.—
Pre-chorus
G
A
And they don't real - ly know— e - ven what they're
(end Rhy. Fig. 1)
**Rhy. Fig. 2
(Gtr. I)
*Gtr. II
dist. tone
sl.
*Two gtrs. arr. for one.
**Play w/slight variations ad lib when repeated or recalled.
Bsus2
G
talk - ing a - bout.— And I can't i - mag - ine what
let ring

(end half time feel)
A
Bsus2
N.C.
emp - ty heads can a - chieve.
(Gtr. I out)
(end Rhy. Fig. 2)
let ring
steady gliss.
pick slide
Chorus
B5
D5
E5
N.C.
B5
N.C.
Asus2
Leave me a - lone. Don't want your prom - is - es no more
Rhy. Fig. 3 (Gtr. II)
sl.
A5
N.C.
B5
D5
E5
N.C.
'cause rock - and - roll is my re -
sl.

3rd time substitute Rhy. Fill 1
B5
N.C.
Asus2
A5
Dsus2
D5
A5
li - gion and my law.
Won't ev - er change.
P.M.
Dsus2
D5
A5
May think it's strange.
P.M.
Bm
Bm7
D/A
A
To Coda
1.
G5
D/F♯
You can't kill rock - and - roll,
it's here to
(2nd time cont. on lower staff)
(end Rhy. Fig. 3)
let ring
sl.
sl.
Rhy. Fill 1 (Gtr. II)

w/Rhy. Fig. 4 (3 times)
N.C.
F♯5
N.C.
D5
E5
N.C.
F♯5
steady gliss.
8va
pick slide
(end Rhy. Fig. 4)
N.C.
A5
E5
N.C.
F♯5
8va
A.H.
Full
loco
N.C.
D5
E5
sl.
N.C.
F♯5
*Percussive sounds result from
pick muting strings (till end of bar).
N.C.
A.H.
(8va)
1/2
A5
E5
N.C.
F♯5
N.C.
D5
E5
A.H. pitch F♯
A.H. pitches: C♯ C♯ C♯ C♯

N.C.
F♯5
N.C.
A5
E5
8va
1½
H P H
sl.
H P
N.C.
F♯5
N.C.
D5
E5
8va
Full
H P
P
*Let last note fade over next 2 bars (Gtrs. III is then out.)
Bsus4
Aadd2
Gtr. II
loco
let ring
steady gliss.
pick slide
B5
N.C.
A5
sl.

*w/Rhy. Fig. 1
B5
A5
3. E - ven the rhymes that they give me in times of con - fes - sion ain't true.
Gtr. I is mixed at low level for remainder of song.
N.C.
B5
N.C.
Out - come is ob - vi - ous, all for them, none for us,
A5
N.C.
B5
mean - ing you too.
The things they will do and the
N.C.
A5
things they will say when they don't real - ly un - der - stand.

B5
Fear of re - jec - tion, I need their pro - tec - tion, I'm making a stand.
Pre-chorus
w/Rhy. Fig. 2
N.C.
G5
A5
Cause they don't real - ly know e - ven what they're
P.M.
B5
G5
talk - ing a - bout. And I can't i - mag - ine what
D.S. al Coda
(end half time feel)
A5
B5
N.C.
emp - ty heads can a - chieve.
steady gliss.
P.M.
pick slide

Coda
G5 D/F♯ F♯5 N.C.
it's here to stay.
slight P.M.
w/Rhy. Fig. 3
B5 D5 E5 N.C. B5 N.C. Asus2
Leave me a - lone. Don't want your prom - is - es no more
A5 N.C. B5 D5 E5 N.C.
'cause rock - and - roll is my re -
Substitute Rhy. Fill 2
B5 N.C. Asus2 A5 Dsus2 D5 A5
li - gion and my law. Won't ev - er change.
(Resume Rhy. Fig. 3)
Dsus2 D5 A5 Bm Bm7 D/A A
May think it's strange. I'm born to rock and roll.
G5 D/F♯ F♯5
I'm here to stay, yeah!
Gtr. II
Gtrs. II & III
(Gtr. II cont. in slashes)
pick slide (steady gliss.)
Rhy. Fill 2 (Gtr. II)

Half time feel
Outro
B5
G
A5
Rhy. Fig. 5
(Gtr. II)
(end Rhy. Fig. 5)
Gtr. III
w/wah as filter
*w/Rhy. Fig. 5 (till end)
*w/slight variations ad lib
A.H.
(8va)
Fdbk.
Full
A.H. pitch: F♯
Begin fade

B5
G
A5
8va
Full
⑥3fr.
H P H P
P H P
P H P H P
P
sl.
loco
slight vib. w/bar
Harm.
(8va)
trem. bar
Fade out
*1
*Pull bar up.

BELIEVER

Words and Music by Ozzy Osbourne,
Randy Rhoads and Bob Daisley

w/Rhy. Fig. 1
E5
N.C.
(E5)
B5
Dsus2
1. Watch - ing the time go and feel - ing be - lief grow,
2. Dreams that have shat - tered may not have mat - tered,
3. I'm a be - liev - er, I ain't no de - ceiv - er,
Rhy. Fig. 2 (Gtr. II)
H P P
P.M.
let ring
E5
N.C.
(E5)
E°
w/Rhy. Fig. 2
rise a - bove the ob - sta - cles.
take an - oth - er point of view.
moun - tains move be - fore my eyes.
Peo - ple be - seech me,
Doubts will a - rise though,
Des - ti - ny planned out,
Fill 1 (Gtr. III)
(Gtr. III out)
Gtr. II
(end Rhy. Fig. 2)
*P.M.
*P.M. refers to Gtr. II only.
**Gtr. III to left of slash.
w/Fill 1
To Coda
E
they'll nev - er teach me
chas - ing a rain - bow,
don't need no hand - out,
things that I al - read - y know.
I can tell a thing or two.
spec - u - la - tion of the wise.
(I know.)
(That's true.)

*F♯5
E5
D5
N.C.
B5
You've got to be - lieve in you - self or no more will be - lieve in you.
Gtr. II
*Bass plays F♯ pedal (next 7 bars only).
E5
N.C.
F♯5
E5
D5
N.C.
Im - ag - i - na - tion, like a bird on the wing,
1/2
trem. bar
1/2
w/Riff A (7 times) and Rhy. Fig. 1 (1¾ times)
*w/gtr. effects ad lib (till double bar)
B5
D5
N.C.(E5)
fly - ing free for you to - use. O - kay, ba - by.
sl.
Bridge
sl.
*As in Intro
Gtr. II
A5
(Gtr. II out)
B5
A5
I can't be - lieve they stop and stare and
(cont. in slashes)
Gtr. II
Gtr. IV
let ring
clean tone w/chorus
let ring

w/Fill 2
Am6
E7♯5
E7
Amadd2
point their fin - gers, doubt - ing me.
Their dis - be - lief sup -
let ring
sim.
Am♭6add2
Am6
Gtr. II
⑥16fr.
G♯
(cont. in notation)
sl.
press - es them, but they're not blind. It's just that they won't see.
(Gtr. IV out)
B♭5
N.C.(F♯7add4)
Riff B (Gtr. III)
Rhy. Fig. 3 (Gtr. II)
P.M.
P.M.
P.M.
*Gtr. III to left of slashes.
Fill 2
let ring

C5
N.C.(F♯7add4)
P.M.
P.M.
P.M.
(end Riff B)
B♭5
N.C.(F♯7add4)
(end Rhy. Fig. 3)
P.M.
P.M.
P.M.
A7(no3rd)
C7
(Gtr. II cont. in slashes)
P.M.
P.M.
*Gtr. III is doubled w/slight variations ad lib (till end of solo).
Guitar solo
E5
Rhy. Fig. 4
(Gtr. II)
Gtr. III
Full
P
G5
P

D5
8va
P
H P H
sl.
C5
(end Rhy. Fig. 4)
H P H P
1½
w/Rhy. Fig. 4 (2 times)
E5
G5
vib. w/bar

E5
loco
G5
D5
C5
trem. bar
w/Rhy. Fig. 3 and Riff B
B♭5
N.C.(F♯7add4)
C5
N.C.(F♯7add4)
B♭5
N.C.(F♯7add4)
(Gtr. III out)
A7(no3rd)
Gtr. II
P.M.
C
N.C.
D.S. al Coda
w/Riff A (till end) and Rhy. Fig. 1
*w/gtr. effects ad lib (till end)
Coda
N.C.(E5)
Play 4 times
N.C.(E5)
Gtr. II
Repeat and fade
*As in Intro.

LITTLE DOLLS

Words and Music by Ozzy Osbourne, Randy Rhoads, Bob Daisley and Lee Kerslake

B5 D5/B E5/B D5 A5 B5 D5/B
image in his hand, it's useless to try escaping his curses.
E5/B E5 D6sus2/E Asus2/E
The pins and needles prick the skin
let ring
E5 D6sus2/E A5/E B5 D5/B
of little dolls.
let ring
E5/B B5 D5/B E5/B
Tor -
P.M.
Full
sl.
H

2nd Verse
B5
D5/B
E5/B
tured and flam - ing, you give birth to hell,
liv - ing a night - mare.
sl.
E5/B
D5
A5
It's
a pit - y, you'll pray for your death
but
A.H.
(15ma)
A.H. pitch: E
he's in no hur - ry.
E5
The pins and nee -
let ring
D6sus2/E
Asus2/E
N.C.
dles prick the skin of lit - tle dolls.

Chorus
A
E/A
D/A
No - where to run, your fate is in his hands.
Your time has come,
Rhy. Fig. 1
P.M.
H
A
E/A
D/A
3rd time to Coda II
you'll live to his com - mand.
I'm warn - ing you,
the worst is yet to
(end Rhy. Fig. 1)
2nd time to Coda I
A
E/A
D5
E5
B5
D5/B
come.
The kill - er who
re - mains a mys - ter - y.
Rhy. Fill 1
E5/B
B5
D5/B
N.C.
8va
Full
P
A.H.
(8va)
1/2
vib. w/bar
sl.

3rd Verse
B5
D5/B
E5/B
I that be-lieve in the sto-ries of old
would nev-er fight it.
loco
H P
P
H P
Vengeance and curs-es that play on your soul like
Harm.
(8va)
some-thing ig-nit-ed.
(cont. in slashes)
1/2
trem. bar
A
Gtr. I
*Gtr. II
clean tone w/chorus
*Two gtrs. arr. for one.
G5
D/F♯
(cont. in notation)
Fsus2
Gtrs. I & II
(Gtr. I cont. in slashes)
*T
*T = thumb

B5
D5/B
E5/B
A.H.
(15ma)
H
sl.
A.H. pitch: D♯
4th Verse
Writh - ing and scream - ing, the pain just won't go.
He'll
show you no mer - cy.
Your im - age in his hands, it's
use - less to try
es - cap - ing his curs - es.
trem. bar
Harm.
(8va)
*Pull bar up.
D.S. al Coda II

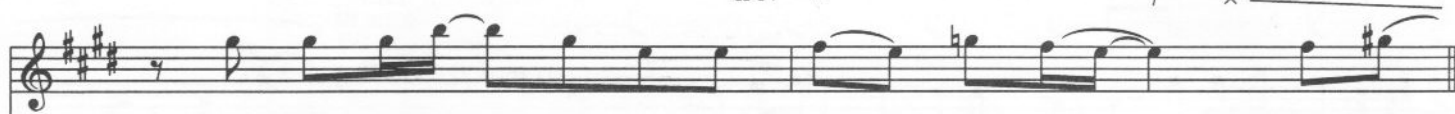
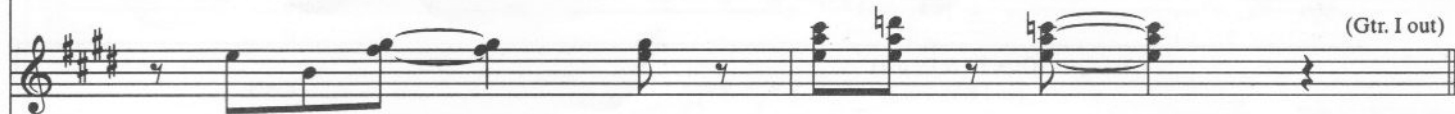
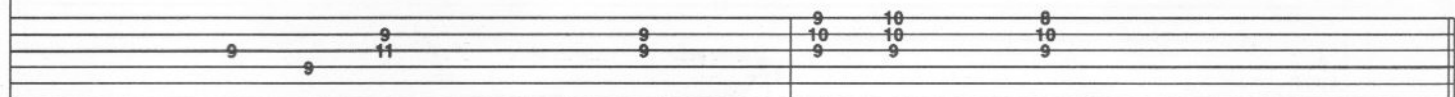
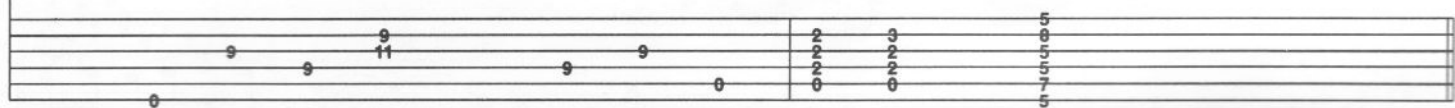
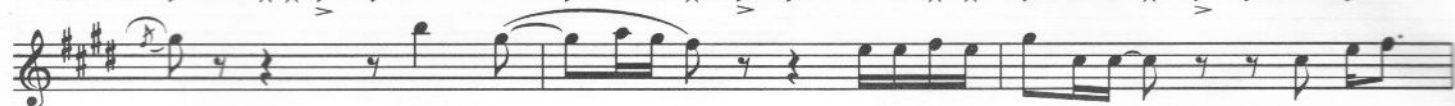
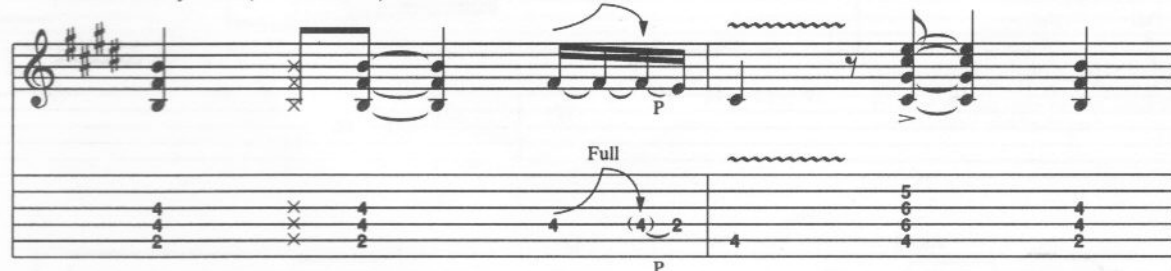
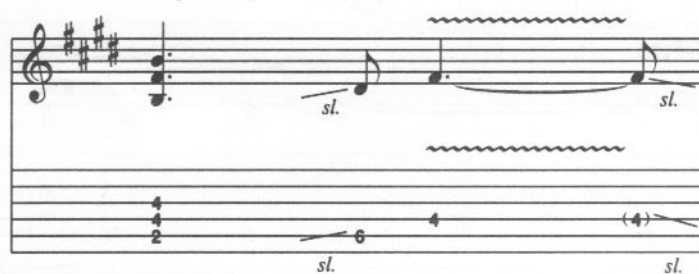
Coda II
A
E/A
D/A
The kill - er who re - mains a mys - ter - y.
come.
Outro
w/Rhy. Fig. 1 (till end)
Gtr. III
P.M.
Full
1/2
H
P
sl.
Gtr. IV
8va

A
E/A
D/A
8va
Full
Full
Full
Full
Full
Full
Full
Full
17
17
17
17
17
(17)
(17)
19
8va
Full
Full
loco
vib. w/bar
trem. bar
1
2
(17)
19
(19)
1
(1)
1
1
A
E/A
D/A
8va
Full
loco
Full
vib. w/bar
(19)
(19)
(19)
1
A
E/A
D/A
trem. bar
(1)
1½
1/2
H
P
Full
(1)
1
(1)
14
16
14
16
14
16
14
14
17
14
17
14
17
14
16
14
16
14
16
14
16
14
17
17
Begin fade
A
E/A
D/A
1½
(1)
(1)
(1)
14
16
14
17
14
17
14
17
14
17
sl.
(17)
(17)
(17)
0
3
2
4
(4)
2
4
2
3
5
3

A
E/A
D/A
Full
Full
Full
P
H
H
H
H
sl.
1/2
1/2
hold bend
8va
rake
loco
Fade out
1½
2

TONIGHT

Words and Music by Ozzy Osbourne,
Randy Rhoads, Bob Daisley and Lee Kerslake

Asus4
A
Asus2
E
Eadd2
E
A Asus4
Am7
N.C.
street — a - gain. —
It nev - er rains — un - less it pours. —
E
Eadd2
E
Asus4
A
Asus2
Try to get — back on my feet — a - gain. —

E
Eadd2
E
*Gtrs. II-IV
pick slide
I hear the rag - ing thun - der as it roars. To - night,
(Gtr. I out)
*Dist. tone
(cont. in slashes)
Chorus
E5
B5
C♯m
B5
*Gtrs. II-IV
to - night. Is it just a rhap - so - dy or am I
*Gtr. II plays slashes w/slight rhythmic variations ad lib (till double bar only).
2nd time substitute Rhy. Fill 1
3rd time substitute Rhy. Fill 2
Asus2
E5
B5
right? To - night, to - night. Is it all a
Rhy. Fill 1 (Gtrs. III & IV)
Full
P
Rhy. Fill 2 (Gtrs. III & IV)
sl.
sl.

To Coda
1.
w/Rhy. Figs. 1 & 1A
C♯m
B5
Asus2
Rhy. Fill 3 (Gtrs. III & IV)
E5
mys - ter - y?
I just can't
fight
no
more.
dim.
(Gtrs. III & IV out)
(end Rhy. Fill 3)
E
Esus4
E
Esus4
2.
Asus2
Guitar solo
E5
fight
no
more.
Gtr. V
dist. tone
8va
sl.
H H P P P
A
Asus4
A
E5
Full
Full
P
sl.
A
Asus4
A
E5
1/2
H H P P

Bridge
C5
Gsus2
E♭5
As I beat my head a - gainst the wall,
run - ning 'round in cir - cles in vain,
*Gtr. III
loco
Gtrs. III & IV
**T
let ring
sl.
*Gtr. II doubled Gtr. III w/slight variations ad lib (till double bar).
**T = thumb
B♭
Gm
F5
I'm feel - ing three foot tall. You
T
let ring
P
sl.
Dm
C
D.C. (w/repeat) al Coda
don't un - der - stand, I'm fad - ing a - way, yeah.
sl.

Coda
Asus2
Rhy. Fig. 2
E5
fight.
Gtr. V
sl.
*For next 4 bars only, don't pick B's (① 7fr.). Instead, hammer on (tap) w/L.H. middle or ring finger.
C5
C♯5
A5
(end Rhy. Fig. 2)
w/Rhy. Fig. 2 (till end)
E5
Full
1/2
C5
C♯5
P.M.

A5
E5
A.H.
(15ma)
Full
T
P
sl.
steady gliss.
hold bend
A.H. pitch: E
C5
C♯5
8va
1½
1/2
trem. bar
loco
semi-harm.
A.H.
(8va)
A.H. pitch: B

A5
8va
E5
Full
sl.
C5
C♯5
loco
semi-harm.
A.H.
(15ma)
A.H. pitch: E
P.M.

Additional Lyrics

2. I hear the questions surface in my mind
   Of my mistakes that I have made,
   Times and places I have left behind,
   And am I ever gonna make the grade? *(To Chorus)*

3. Don't want your pity or your sympathy.
   It isn't gonna prove a thing to me.
   Good intentions pave the way to hell.
   Don't you worry when you hear me sing. *(To Chorus)*

S.A.T.O.

Words and Music by Ozzy Osbourne,
Randy Rhoads, Bob Daisley and Lee Kerslake

C♯5 E5 Dsus2 G5 C5/G

Slow Rock ♩ = 72

Intro
*Gtr. I

E5 Em7 A/E E7sus4 Em9 Em9(♭13) A/E E7sus4

mf let ring

*Two acous. & one elec. gtr. arr. for one gtr.

Em9 A/E E7sus4 Em9 Cmaj7/E w/Fill 1 A/E Em7

Moderate Rock ♩ = 152

Triplet feel

Gtr. II (elec.)

E5 C(maj7) Asus2 B5 N.C.

f P.M. sl.

E5 C(maj7) Asus2 B5 N.C.

Fill 1 (Gtr. II)

pick sl.

1st Verse
E5
C(maj7)
Asus2
B5
N.C.
Now I find peace of mind, fi - n'lly found a way of think - ing.
P.M.
sl.
Tried the rest, found the best, storm - y day won't see me sink - ing.
Chorus
G5
Gm7
A/G
C/G
1,2. I can't con - ceal it like I know I did be - fore.
3. Three thou - sand sails on high are strain - ing in the wind
(2nd, 3rd times)
pick sl.
(w/Wahwah pedal 3rd time only)
I've got to tell you now, the ship is read - y wait -
A rag - ing sea be - low, is the voy - age com -
(3rd time only)
*Toggle switch: N B N B N B N
*Turn vol. off on neck (N) pickup so silence is produced when switching from bridge (B) pickup; flick switch in specified rhythm.

A.H. (15ma)
A.H. (15ma)
P.M.
E5
Dsus2
8va
loco
sim.
Dsus2
E5
Full
Dsus2
E5
8va
(end Rhy. Fig. 1) w/Rhy. Fig. 1 (2 times)
Dsus2
8va
loco
Rhy. Fig. 1
G
C5/G
G
8va
C5/G
8va
G5
C5/G
loco
G5
sl.

B
Gtr. II (Gtr. III out)
P.M.
E
A
H
P P
B5
pick sl.
E5
A
B
E5
A
F♯m
let ring
Dsus2
N.C.
Gtr. II
Gtr. III
(both notes vib.)
*Gtr. II tabbed on right,
Gtr. III tabbed on left.
3rd Verse
E5
C(maj7)
Asus2
Wind is high, so am I as the shore sinks

N.C.
E5
C(maj7)
in the dis - tance. Dreams un - fold, seek the gold,
A.H.
(15ma)
Harm.
(8va)
trem. bar
A.H.
pitch: D♯
Asus2
N.C.
E5
Em
gold that's bright - er than the sun - light. Sail a - way,
trem. bar (grad. descent)
P.M.
C(maj7)
Asus2
B5
N.C.
see the day, dawn - ing of a new hor - i - zon.

E5
C(maj7)
Asus2
Gold in sight, shin - ing bright, bright - er than the
sl.
P.M.
N.C.
D.S. al Coda II
sun that's ris - ing.
Coda II
E5
Gtr. I (acous.)
Gtr. II
let ring
C
A5
D5
Play 4 times
E5
f
p

DIARY OF A MADMAN

Words and Music by Ozzy Osbourne,
Randy Rhoads, Bob Daisley and Lee Kerslake

(Am)
(E)
*Gtr. II
(Am)
Riff A
let ring
dist. tone
let ring w/slight P.M.
*Gtr. I out
(E)
(end Riff A)
(Am)
Riff A1
let ring w/slight P.M.
(end Riff A1)
E5
F5
F♯5
C5
B5
(cont. in slashes)
*Omit vib. when Riff A1 is recalled.
1st Verse
A5
Gtr. II
(Gtr. II out)
dim.
1. Scream - ing at the win - dow. Watch me die an - oth - er day.
Rhy. Fig. 1 (Gtr. I)
(end Rhy. Fig. 1)
let ring
w/Rhy. Fig. 1
Aadd♯4
A7add♯4
A°7
Dm6/A
Aadd♯4
A7add♯4
A°7
Dm 6/9/A
Hope - less sit - u - a - tion. End - less price I have to pay.

A5 G5 F5 G5 F5 G5
Gtr. II
(♪=♪)
San - i - ty, now it's be - yond me; there's no
let ring
w/Rhy. Fig. 1
A5
(Gtr. II out)
dim.
choice.
2nd, 3rd Verses
w/Rhy. Fig. 1 (2 times)
Aadd♯4 A7add♯4 A°7 Dm6/A Aadd♯4 A7add♯4 A°7 Dm 6/9/A
2. Dia - ry of a mad - man. Walk the line a - gain to - day.
3. Voic - es in the dark - ness scream a - way my men - tal health.
Aadd♯4 A7add♯4 A°7 Dm6/A Aadd♯4 A7add♯4 A°7 Dm 6/9/A
En - tries of con - fu - sion. Dear dia - ry, I'm here to stay.
Can I ask a ques - tion to help me save me from my - self?
A5 G5 F5 G5 F5 G5
Gtr. II
(♪=♪)
Man - ic de - pres - sion be - friends me. Hear his
En - e - mies fill up the pag - es. Are they
Gtr. I
let ring

To Coda
(cont. in notation)
A5 F5 G5 A5 G5 F5 G5 F5 G5
voice. San - i - ty, now it's be - yond me. There's no
me? Mon - day to Sun - day in stag - es. Set me
(2nd time Gtr. I out)
w/Riff A (Gtrs. I & II)
N.C.(Am) (E) w/Riff A1 (Am) (E)
choice.
(*Gtr. I tacet)
N.C.
Gtr. II
(Em)
G5 Dadd4
Gtrs. I & II
H P
1/2
let ring w/slight P.M.
let ring
*Next 2 bars
(Gtr. I tacet)
N.C.(Em)
Gtr. II
E°/B♭ A7(no3rd)
Gtrs. I & II
(Gtr. I tacet)
N.C.(Em)
Gtr. II
sim.
G5 D
Gtrs. I & II
(Gtr. I tacet)
N.C.(Em)
Gtr. II
E°/B♭ A7(no3rd)
Gtrs. I & II
(Gtr. II cont. in slashes)

⑥open
E
Gtr. II
dim.
(Gtr. II out)
Gtr. I
let ring
Emadd2
Cadd♯4
Em7
Esus2
Emadd2
Cadd♯4
Em7
Esus2
Bridge
Emadd2
Dadd2
Emadd2
w/Fill 1
Dadd2
A sick-ened mind and— spir - it,
the mir-ror tells me— lies.—
Rhy. Fig. 2
(end Rhy. Fig. 2)
let ring
*Fill 1
*Two acous. gtrs. arr. for one

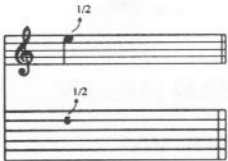
w/Rhy. Fig. 2 (6 times)
Emadd2
Dadd2
Could I mis-take my - self___ for___ some - one who lives be-hind my eyes?___
w/Fill 1
Will he es - cape___ my soul___ or will he live in___ me?___
Is he try - ing to get___ out or try'n' to en - ter me?___
3rd time w/Fill 1
Play 4 times
Gtr. I
let ring
(Gtr. I out)
N.C.(C)
(D/F♯)
N.C.
E5
C
Gtr. II
F♯m7
(D)
H
P
P.M.
sl.
77

N.C.
F♯m7
N.C.(C)
(D)
E5
N.C.
C
P.M.
sl.
Guitar solo
w/Rhy. Fig. 1 (2 times)
Aadd♯4
A7add♯4
A°7
Dm6/A
Full
8va
Dm 6/9/A
D.S. al Coda
*Let last note ring through 1st 2 beats of D.S. (Gtr. III is then out.)
w/Riff A (Gtr. II)
w/choir
Coda
N.C.(Am)
Play 8 times
(E)
Gtr. II
A5
free,
oh.
(Sing 1st time only)

• TABLATURE EXPLANATION/NOTATION LEGEND •

TABLATURE: A six-line staff that graphically represents the guitar fingerboard. By placing a number on the appropriate line, the string and fret of any note can be indicated. For example:

Definitions for Special Guitar Notation

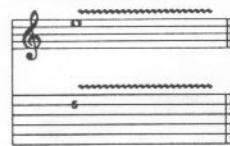
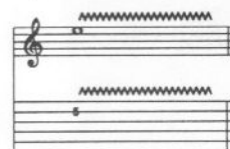
BEND: Strike the note and bend up ½ step (one fret).

BEND: Strike the note and bend up a whole step (two frets).

BEND AND RELEASE: Strike the note and bend up ½ (or whole) step, then release the bend back to the original note. All three notes are tied; only the first note is struck.

PRE-BEND: Bend the note up ½ (or whole) step, then strike it.

PRE-BEND AND RELEASE: Bend the note up ½ (or whole) step, strike it and release the bend back to the original note.

UNISON BEND: Strike the two notes simultaneously and bend the lower note to the pitch of the higher.

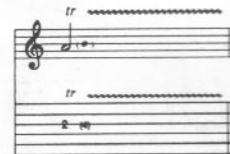
VIBRATO: Vibrate the note by rapidly bending and releasing the string with a left-hand finger.

WIDE OR EXAGGERATED VIBRATO: Vibrate the pitch to a greater degree with a left-hand finger or the tremolo bar.

SLIDE: Strike the first note and then with the same left-hand finger move up the string to the second note. The second note is not struck.

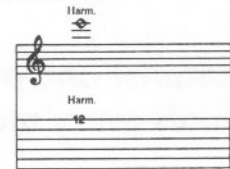
SLIDE: Same as above, except the second note is struck.

SLIDE: Slide up to the note indicated from a few frets below.

HAMMER-ON: Strike the first (lower) note, then sound the higher note with another finger by fretting it without picking.

PULL-OFF: Place both fingers on the notes to be sounded. Strike the first (higher) note, then sound the lower note by pulling the finger off the higher note while keeping the lower note fretted.

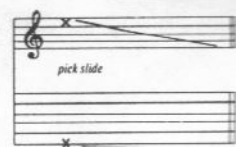
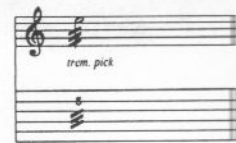
TRILL: Very rapidly alternate between the note indicated and the small note shown in parentheses by hammering on and pulling off.

TAPPING: Hammer ("tap") the fret indicated with the right-hand index or middle finger and pull off to the note fretted by the left hand.

NATURAL HARMONIC: With a left-hand finger, lightly touch the string over the fret indicated, then strike it. A chime-like sound is produced.

ARTIFICIAL HARMONIC: Fret the note normally and sound the harmonic by adding the right-hand thumb edge or index finger tip to the normal pick attack.

TREMOLO BAR: Drop the note by the number of steps indicated, then return to original pitch.

PALM MUTE: With the right hand, partially mute the note by lightly touching the string just before the bridge.

MUFFLED STRINGS: Lay the left hand across the strings without depressing them to the fret-board; strike the strings with the right hand, producing a percussive sound.

PICK SLIDE: Rub the pick edge down the length of the string to produce a scratchy sound.

TREMOLO PICKING: Pick the note as rapidly and continuously as possible.

RHYTHM SLASHES: Strum chords in rhythm indicated. Use chord voicings found in the fingering diagrams at the top of the first page of the transcription.

SINGLE-NOTE RHYTHM SLASHES: The circled number above the note name indicates which string to play. When successive notes are played on the same string, only the fret numbers are given.

OVER THE MOUNTAIN

FLYING HIGH AGAIN

YOU CAN'T KILL ROCK AND ROLL

BELIEVER

LITTLE DOLLS

TONIGHT

S.A.T.O.

DIARY OF A MADMAN

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